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Since it is clear that the Danish genealogy is of foreign origin, the question must arise whether it is possible to discover the reason why it was borrowed and localized in Denmark, and many will surely ask: Is there any better reason to be found for this strange procedure than that which lies in the similarity between the names *Danir* and *Danai*? This similarity could most easily lead to an identification of Danes and Greeks and thus to the adoption of a Græco-Roman legendary genealogy. I do not think that this can be confidently accepted as a final answer to the riddle. The reason may have been another, and the names *Danir* and *Danai* may have played only a small rôle (cf. the name *Healfdene*) in the formation of the legends. The sources of information are silent concerning the name *Danir* until the sixth century, and we do not know with certainty how or when it originated. Neither do we know when the Scylding genealogy originated, for its localization in time apparently just before the dawn of authentic history (cf. Hygelâc's expedition in Gregory of Tours) does not settle this question. Its origin may be placed very far back of 500 A. D. without violation of the evidence of Northern archæology with respect to Southern culture in early Denmark. All indications point to the existence in Denmark of an extraordinary culture in the Period of Migrations, but few will be ready to believe that a poetry of culture could in this period have foisted a foreign name upon a whole people.

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THE SOURCE OF J. E. SCHLEGEL'S COMEDY *Die Stumme Schönheit*.

The authors generally assumed to have served as models for the best German comedy before Lessing's *Minna von Barnhelm*, namely, J. E. Schlegel's *Die stumme Schönheit*, are Molière and Destouches.¹ But this play shows a far more striking similarity, both in character and expression, to a comedy which was produced on the

Hamburg stage for the first time in August, 1741, *Der Bookesbeutel*, by Hinrich Borkenstein.² The plot of the *Bookesbeutel*, which, in spite of its local character, soon became widely known, is, in a few words, as follows:—Ehrenreich, a rich and well-educated young man, comes to Hamburg with the intention of espousing the sister of his college friend Sittenreich. This sister, however, whose education, both mental and moral, has been neglected by her mother Agneta and her miserly father Grobian, has to call in the help of her modest friend Charlotte, to teach her how to converse with educated people, and even, if need be, to prompt her in the course of conversation.³ Unfortunately, the intended bridegroom, instead of falling in love with the daughter of the house, does so with the despised Charlotte, whom he presents as his bride to the dismayed parents of the Jungfer Susanna. This is not the only motive of the play, but it is the one round which all the action turns, all the other developments, *e. g.*, Sittenreich's proposal to Ehrenwert's sister, being of quite minor importance. And this is the motive which Schlegel has turned to such good account in *Die Stumme Schönheit*. Jungwitz has come up from the country with the express purpose of marrying Charlotte, the supposed daughter of his old friend Richard. Charlotte, however, has been brought up by Frau Praatgern just as deplorably as Susanna in the *Bookesbeutel*. Lenore, the supposed daughter of Frau Praatgern, but in reality that of Richard, is called in to instruct and prompt Charlotte, and, in doing so, she is discovered by Jungwitz, who is already disenchanted by his intended bride. The consequence is that Jungwitz falls in love with Lenore and claims her as his bride instead of the foolish Charlotte. Not only are the plots of the two plays similar, but there is a striking similarity of detail. In both plays the visitors arrive quite unexpectedly and thereby cause some confusion. Cf.

"Agneta: Es ist in unserer ganzen Freundschaft kein Gebrauch, dass wir anders als des Sonntags Gäste haben." (*Bookesbeutel*, I, 6).

and—

² Edited for A. Sauer's *Deutsche Litt. Denkm. des 18. und 19. Jahrh.*, 56–57, by F. Heilmüller, Leipzig, 1896.

³ Cf. Reprint, p. 20, line 12 f.

¹ Cf. F. Muncker, *Die Bremer Beiträge*, II (Kürschners *Deutsche Nat. Litt.*, xlv), p. 121.

"Kathrine: Es wird kein Mensch hier angenommen.
Wer uns besuchen will, mag den Neujahrstag kommen.
Soll meine Frau denn stets geputzt im Hause gehn?"
(*Stumme Schönheit*, 5).

Views on education are freely given in both plays, more especially on the education of girls, a subject of great interest at that time. Cf.

"Agneta: Ich halte es für die grösste Thorheit (*viz.*, the education of the female sex), und weiss meinen Eltern noch diese Stunde Dank, dass sie mich mit vielem Kopfbrechen verschonet haben." (*Bookesbeutel*, II, 1).

and—

"Richard: Jetzund erzieht man fast die Mädchen gar zu klug.
Sie müssen sich den Kopf mit tausend Zeug zerbrechen."
(*Stumme Schönheit*, 2).

And these views are opposed by the men of the younger generation who prefer the pleasure of "angenehmer Umgang" to all other merely domestic advantages. Cf.

"Sittenreich: Zum Ehestand gehört mehr als Essen, Trinken und Schlafen. Es wird ein angenehmer Umgang und eine gute Begegnung beyder Gatten erfordert, etc." (*Bookesbeutel*, III, 2).

"Jungwitz: Das Hauptwerk einer Frau ist nicht der Fleiss allein,
Zum Umgang nehm ich sie, nicht um bedient zu sein."
(*Stumme Schönheit*, 2).

Not even the richest dowry can make up for the lack of understanding in the eyes of the respective lovers. Ehrenwert declares "dass er vergnügter ist mit ihrer blossen Person als mit der reichsten Jungfer ohne Erziehung," and similarly Jungwitz exclaims:

"Was ist die reichste Frau mit wenigem Verstand?
Wie unnütz ist das Geld in einer Thörin Hand?"

That the names of the characters in both cases are symbolic has little significance, as this symbolism was almost the rule at the time, but it might be noted that in both plays one of the principal characters is called Charlotte.

It is highly probable that Schlegel witnessed a performance of the *Bookesbeutel* on the Hamburg stage, when passing through that town in 1743 on his way to Copenhagen. *Die Stumme Schönheit* was written in 1747 and appeared in 1748, together with *Der Triumph der guten Frauen*, as *Beyträge zum dänischen Theater*.

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THE RISE OF THE HEROIC PLAY.

Holzhausen, in his sketch of the rise and development of the heroic play (*Englische Studien*, 13. 416 n.), says, with reference to Ohlsen's *Dryden as a Dramatist and Critic* (Altona progr., no. 263, 1883),

"Ueber dies passiren ihm allerhand seltsame schnitzer. So nennt er aus s. IV kurzweg Davenant als denjenigen, welcher die heroic plays in England eingeführt habe, was, wenn auch nicht ganz falsch, so doch entschieden schief ist. Denn Davenant's thätigkeit . . . hat allerdings der neuen gattung in England verschiedenen ingrediencien zugeführt; der eigentliche begründer des heroischen dramas in England ist dagegen Lord Orrery gewesen."

Later (*ib.* 422), after instancing the French romances, classical French tragedy, the Italian epic, the taste of the Court, and the taste for conceit due to the 'metaphysical poets,' as factors in its development, Holzhausen continues,

"Was nun die zahlreichen gesänge, die eingestreuten lyrischen partien, die tänze und balletaufführungen anbelangt, die uns fast in jedem der heroischen dramen des dichters begegnen, so wurde dieser dramatische firlefanz auf der englischen bühne durch Davenant eingeführt."

He goes on to explain the nature of Davenant's operas, by which "wurde das englische drama gewissermassen noch einmal in seinem embryonalen zustand zur zeit der 'Dumb Shows' und 'Interludes' zurückversetzt," and remarks that the *Siege of Rhodes*, originating in these musical and spectacular entertainments and written in part, but only in part, in heroic couplets,

"ist in gewissem sinne das erste heroische drama der Engländer. Der begründer des regelrechten heroischen dramas in England war dagegen Lord Orrery, welcher sowohl in seiner behandlung der heroischen gefühle, wie auch in seinem zurückgreifen auf die Scudéry-romane, unserm Dryden den weg zeigte."

Several errors are included in these statements. The first of these is in regard to the part which the *Siege of Rhodes* played in the establishment of the heroic play and the determination of its characteristics. Ohlsen should not have been taken to task for a statement that rests on Dryden's own authority in the well-known passage in his essay